

THE BLOOMFIELD GAZETTE, JANUARY 25, 1873.

Post's Corner.

FOR THE BLOOMFIELD GAZETTE.
REV. DR. ARMSTRONG.

The following tribute to Dr. Armstrong, Secretary of the American Board of Foreign Missions, was written at the time of his death, by Thomas Hastings, the author of *Ady*—many of our beautiful tunes, but has never been in print. Many of our citizens will remember the disaster which occurred on Thanksgiving day, 1846, in which Dr. Armstrong lost his life. Dr. Armstrong was an uncle of our fellow-citizen, Jacob F. Randolph, and was a native of Mendham, in this State.—F. W. L.

By the blast of the tempest the steamer is driven,
Reluctant to meet the rough shore,
Her anchors avail not, her engine is riven,
She strikes where the wild breakers roar.
Her inmates have witnessed the terrible strife
With dread perturbations of soul,
Now pleading for help, now despairing of life,
While higher the dread surges roll.

But some in their calmness assemble to pray,
A servant of Jesus sits there,
Whose hours are numbered, whose spirit to-day,
Shall joyful in heaven appear.
He dreads not the danger, his soul is at peace,
He speaks of a haven at rest,
Where storms never enter, where troubles shall cease,
And points to the realms of bliss.

The bell of the steamer now solemnly tolls,
As moved by the wings of the wind,
It sounds as the dirge of the perishing souls,
Who a grave in the billows must find.
O Armstrong brother, we shall see thee no more,
Nor hear thy sweet converse again,
Till we meet thee above on that heavenly shore,
And rejoice thou'st not labored in vain.

THE TWO BRIDES.

WATCHUNG, January, 1873.

At a funeral in Bloomfield, recently, a gentleman remarked to a lady, that he had met her at a wedding after midnight of that day and now at a funeral, and that such was life. I was reminded of the enclosed lines written by a friend of mine after reading R. H. Stoddard's verses in the same style.

C.

I saw two birds at the kirk;
And both were fair and sweet,
One was in her bridal robe,
One in her wedding sheet.
Sadly the hymn was chanted,
The sacred rites were read,
And one for life to life,
And one to death was wed.
They went to their bridal beds
In loneliness and bloom,
One in a merry castle,
One in a solemn tomb,
Locked in the arms of sleep,
To the world of sleep.
The other in the arms of death,
Passed to the Heaven's above.
One to the morrow wakes
In this world of sin and pain,
But the other was happier far
For she never woke again.

HOW TWO IMMORTALS MET.

In Prague there was to be another of those great musical jubilees for which the capital of Bohemia was noted during the last century, and from every direction journeyed thither artists and laymen, either to participate in the exercises or to listen.

Already, on the day before the *fête*, the inns—large and small—of the city proper were overfilled, and the landlords, desirous as they were to profit by the occasion, could not do other than turn away the later arrivals.

A young man, a "pianist" from Vienna, had, like many others, sought lodgings in all the hotels in the city without success, and finally decided to go to an inn in one of the suburbs, where he was told he would probably find very comfortable quarters and very good fare.

The youth was received by a landlord of a very sulky mien, who, after measuring him from head to foot with a forbidding glance, replied that he could not accommodate him—"he was full." But there was a pretty servant girl within hearing, who did not seem to be at all afraid of the cross-grained old landlord, and ventured to draw from him.

"Yes, we can accommodate the gentleman, too," said she. "There will be no one in the wine-room this evening; everybody will be in the city. It's very easy to make up a bed for the gentleman there."

"Do so, for all I care," muttered the landlord, and turned away. The young musician in the meantime repaired to the large room that was destined to be his bedroom for the night. As the usual guests were not expected, the room had not been lighted; but the moon shone through the vine-bordered windows, so as to enable the youth to see his way, although indistinctly. In one corner he discovered a sofa, on which he threw himself, in order to rest his weary limbs while waiting supper. He had been there but a few moments, when the door opened and a man entered, who walked to the farther and darker end of the room with a certainty of step that showed he was not a stranger to the apartment.

A moment afterward the youth heard the tones of a piano—at first a few seconds, then a melody, that might have been likened to a chorus of angels. The youth partially rose from the sofa, and listened as one who would catch the faintest sound. How radiant was every feature of his face with ecstatic delight! This improvisation—this heavenly improvisation—it seemed to transport him into another and a higher sphere! There was but one—only one—who could produce such harmony, and to see and hear him was the chief object of the youth's journey.

He rose, and walked on tiptoe over toward the piano, in order, if possible, to see the performer. The tones grew softer and softer, until they finally died away. The finale was divinely beautiful, and

held the youthful enthusiast spell-bound until the *sousvoix* himself roused him from his reverie. The latter, when he had finished playing, rose, went toward the sofa, and threw himself upon it, apparently fatigued. As the light of the moon fell on his face, the youth saw he had before him an elderly man of a peculiarly noble and benevolent mien.

Seeing that he had not, as yet, been observed, an idea suddenly occurred to him, and he seated himself noiselessly at the piano. Again the instrument was made to utter its sweetest tones, and the man on the sofa listened in profound admiration. He saw no one; but he heard, and what he heard, was sufficient to rivel his attention. How pure the tones came from this master hand! That it was a master-hand, the listener on the sofa quickly discovered.

The joys of a youthful heart seemed to find utterance in the first accords of the young musician. Then, gradually, the tones became deeper; the passions and trials of a large, struggling nature spoke in the full and powerful accords, until they became the cry of bitter despair. Your trade or occupation in life she takes for granted you are perfectly acquainted with; and remember never to say a word on that score in her hearing.

V.

I would advise you never to make use of the dictatorial style till you are perfectly sure of your *Dulcinea*; and that period depends in a great measure upon your own prudence. Till then you must seem to give the preference to her judgment in all matters that happen to be discussed, and submit to be instructed by her in whatever she apprehends you do not understand. Your trade or occupation in life she takes for granted you are perfectly acquainted with; and remember never to say a word on that score in her hearing.

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